



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

## JAPANESE AND EGYPTIAN ART.

DURING his stay in Japan nothing surprised Dr. Dresser more, he tells us, than the strong Egyptian characteristics in many of the old works of art. On certain Buddhist altars he found a branch of the

nelumbium or lotos, ending in a flower and a leaf, while attached to the stem are scales of a young leaf and a bud. This object, illustrated herewith, Buddha is said to hold in his hand when he prays for his mother. It bears a strange likeness to Egyptian work.

One cannot fail to notice, by the way, how perfectly this graceful design might be adapted for the purpose of a tobacco-pipe; the leaf would serve as a rest, and the disk at the top of the flower with its natural perforations would make an excellent guard. We venture to suggest

the idea to some enterprising manufacturer who may wish to bring out a pipe at once artistic in design, simple in construction, and convenient for use.

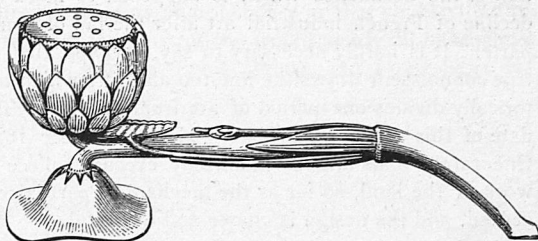
The nelumbium from time immemorial has been applied in Japan to sacred purposes. In the accompanying illustrations we find it conventionally treated with Egyptian-like rigidity, in a curious object which closely resembles in character the "monstrance" of the Roman Catholic Church. "One of these specimens contains the tooth of a bishop, while in another are small metallic lumps found in the ashes of a cremated priest. The superstitious believe that if the man has

been wise there will be many such lumps found where his body is burnt, and if not there will be but few. The monstrance is in some cases formed almost entirely of gold, and is of exquisite design and workmanship, and their parts have a symbolical significance from which much may be learned."

In Buddhist temples Dr. Dresser found, used as ornaments on the altars, groups of five lily buds bound together as shown herewith, which are not less Egyptian in character than the spray of the lotos in the pipe-like form alluded to above. "The lily associated with Buddhism,

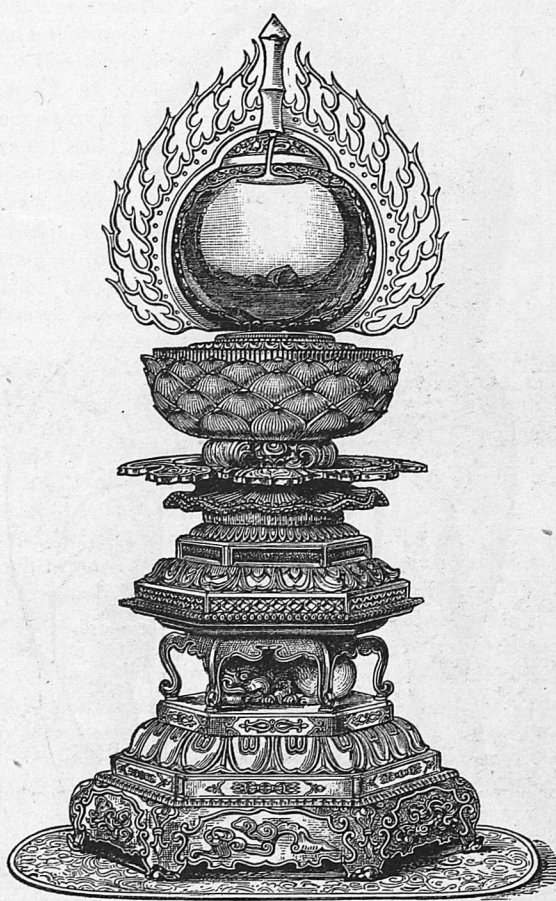
however, is not that of Egypt, the latter being a nymphæa, the former a nelumbium; but each country has simply used the flower growing in the land. In both cases the particular lily which was familiar to the

people was treated with the same rigid conventionalism. In some Japanese forms of the lotos, we have two longitudinal convex ridges on the petals, such as we find on Egyptian and Greek leaf-mouldings."



OBJECT CARVED IN IMITATION OF THE BUDDHIST LOTOS.

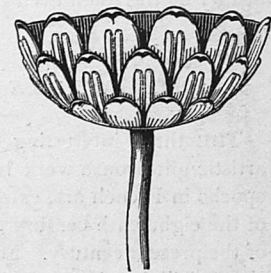
These ridges are shown in an illustration of a lotos cast in bronze, preserved in the Mikado's treasury at Nara. In connection with his remarks con-



BUDDHIST MONSTRANCE IN A JAPANESE TEMPLE.

PRESENTED BY A CHINESE PRINCE, A.D. 622.

Again Dr. Dresser finds in old Japanese works water rendered as the "wave scroll," and drawn precisely as it was by the Egyptians; "the key pattern in many varieties, but especially in the more simple ways in which it is found in old Egyptian work. We also have birds as a favorite ceiling ornament in both countries, while in each instance a rigid conventionality characterizes the drawing; and in some of the renderings of birds there is a striking similarity between the works of the two countries. There is also the simple yet dignified portrayal of the figure, as in the Buddhas of Japan, and the sculptured gods and kings of the Egyptians. There is the use of lotos-leaves on mouldings, and we have the slanting walls of the buildings. While, again, the Nile god was supposed to dwell in the lotos flower, Buddha sits on that blossom as a throne. Beside all this we find that the priestesses at Nara, while performing their sacred dance, used the sistrum or rattle in the manner of the priestesses of Isis, and in both countries the sistrum (like the yoni of the Hindus) symbolizes the celestial virgin.



JAPANESE LOTOS IN BRONZE OF EGYPTIAN CHARACTER.

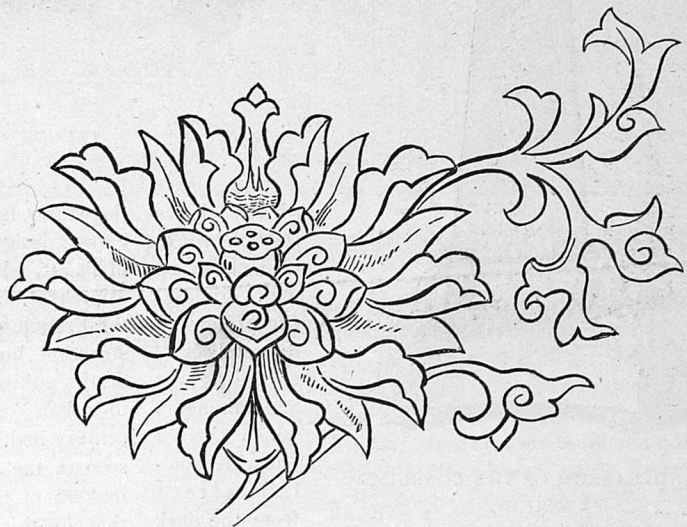
"Then the Japanese pillows bear a close resemblance to those of ancient Egypt; the use of the metallic mirror is common to both nations, and in each the circular form prevailed. The Egyptians had the ibis; the Japanese have the stork; and in both countries the bird is sacred. A lion at Thebes is drawn with a circular ornament on the shoulder, similar to that which we find on many of the old mythical animals of Japan. Patterns formed of birds' heads arranged in linear series are not uncommon



SIDE VIEW OF THE SAME MONSTRANCE.

in either country. In both we find a sort of capital on granite columns, formed by painted ornament."

There is much more of the same character adduced by Dr. Dresser to show that the Japanese have, at an early period, had intercourse with Egypt. How this intercourse between countries so remote came about he does not pretend to say. But he reminds us that in the early centuries of the Christian era, constant intercourse was kept up between China and Japan; and many Buddhist priests from Siam and India



CHINESE ANTHEMION. DERIVED FROM THE LOTOS.

cerning the nelumbium, Dr. Dresser calls attention to the fact that a conventional ornament, having to the scroll-work of China a relation similar to that which the Anthemion of the Greeks bore to the ornament of that country, owes its origin to this flower. While the ornament is so derived, the leafage surrounding it comes from the conventional representation of clouds.

Going farther into the analogy between the early decorative art of Egypt and Japan, our author calls attention to "the insignia of the latter country, a golden ball on a red ground, or a red ball on a white ground—in other words a representation of the sun. By the ancient Egyptians a similar device was used; and on plate V. of Owen Jones' 'Grammar of Ornament' we have examples of Egyptian work in which this red ball occurs. Thus, it rests on a lotos in the bow of a boat, it surmounts a stern post, it occurs on a feather used on ceremonial occasions, and it crowns the head of the asp; while in the ornament once placed over every doorway in Egypt, we have the sun as the central figure, and wings and asps placed laterally."

also visited the latter country. Dr. Dresser strongly inclines to the theory that Japanese communication with Egypt was conducted through Continental Asia.